/67 cont./

Origin

212 The Chiriguano tribe has no written language, for which reason it is difficult to determine exactly its origin, the place from which it came, and the time the immigration took place. They admire our modern paper, which they call "Tunpapire," skin of God, and they say that we are fortunate because by means of this we are able to make our thoughts and wishes known to friends and relatives at great distances. What then would they say if they had the faintest idea of the telegraph and the telephone and so many other modern inventions, such as that of flying through the air, in this twentieth century, which quite justly might be called: century of the globes?

They recount that "Aguara Tunpa," Fox-God, tried to destroy the work of the true God by killing all men. To achieve this end he made use of the "Iguasu," big water; he then opened the gates or shores of the seas and flooded the whole land; the waters of the earth's surface called those of the sky "Iporu," flood, and thus the human race perished. But before there took place the total destruction of the Chiriguano, to whom humanity was confined, a woman took her two children, a male and a female, put them in a "Choguáo," big gourd, left them to the mercy of the waters, and, when these went down, they found themselves in Paraguay, where they again multiplied (1).

1. The two children, after disembarking, did not perish from the cold, because the "Cururu," toad, took pity on them, bringing them fire in his mouth, for which reason the true Chiriguano never hunts this inoffensive animal.

I have said that they do not have writing, but, on the other hand, they do have a kind of oral tradition, "Miani," which is transmitted from father to son. This tradition is also wrapped in a veil of confusion, however, because they

/138 cont./

993 the disobedience that was his sin, and the confusion which the guilt caused in him, with its consequent reprehension (1).

1. This story lacks the promise of a Savior, a most important fact, to be sure, but it should be kept in mind that this is a centuries-old tradition. The Indian is ignorant and only sees material things.

It can clearly be seen that this account, with only a slight difference, follows the story told by Moses in the first chapters of the Bible and adds even more to the proof that the inhabitants of the Americas came from and are descendants of the first man, a fact which so many enemies of Religion make efforts to deny. It also proves the unity of our race or species against Darwin, who would have it descend through evolution until it is related to the orangutan (2).

2. Hernán Cortes visited the Emperor Moctesuma during his first visit to Mexico. The latter assured him that they descended from other very ancient men, similar to the Spaniards, whom they called brothers.

It is easy to see that the Chiriguano tradition just related has been altered slightly, and that they attribute the reconstruction of the race to it, which, according to the Bible, is in fact the creation or formation of the first man. Centuries have passed since the universal flood and even more since the creation of the first man. The Chiriguano race is ignorant, has no books, no writing. It is descended from the Guaraní, who always lived apart from civilization. It could never be subjugated by the Incas, and thus it is not strange that the said tradition regarding creation might have changed until it is believed to be a second creation. Instead it is strange that /139/ up to now it has been preserved so clearly and with so few differences. I confess that when I first heard it I could not but be surprised and amazed, and I present it for the consideration of my readers just as I heard it.

[212] [174]

5:Nordenskiöld E-5, (1908-1909, 1913) 1920
SF10 Chiriguano SF10
Chané SF8

XX.

Musical instruments.

C Ce 534 The Chiriguano and Chané have the following musical instruments: drums, flutes, whistles, and trumpets. Among the latter tribe I have also seen the panpipe and the musical bow. The panpipe may possibly occur among the Chiriguano too.

I have already, in Part I, dealt with the drum, the whistles, and the musical bow. The two former, I concluded, were Peruvian, the latter a post-Columbian culture-element.

C Ce [177] When studying Indian musical instruments we must bear in mind that, in post-Columbian times, they have learnt a good deal from Whites and negroes.

C Ce [197] [212] At the mission stations the Indians are always instructed by the missionaries in music. At the Bolivian mission-stations it is not unusual to come across Indians who very well understand musical notation, though unable to read or write. At the Chiriguano mission stations there are full-blown musical bands.

C [192] A large drum is called by the Chiriguano »angúahuasi», a ordinary drum »angúa» or »angúarai». Like the Guarani Indians in Paraguay the Chiriguano call a mortar »angúa». The Mataco sometimes make drums by stretching a skin over a wooden mortar. So too, if we are to be guided by the name, the Chiriguano drums must originally have appeared.

The long wooden-whistle (fig. 35 A) is very common among the Chiriguano and Chané, and often of great size; the round wooden whistle is more rare. Both are often elaborately carved.